



LAFF

THE LAFF SOCIETY Promoting Social and Professional Contacts Among Former Staff Members of the Ford Foundation

April 2012 / No. 69

The LAFFing Parade

Christine J. Vincent, a former Foundation program officer and deputy director for Media, Arts and Culture from 1992 to 2001, is quoted in the January issue of ARTnews in a feature article titled "The Artist as Philanthropist" discussing the rise of private foundations created by visual artists such as Andy Warhol, Robert Mapplethorpe, Joan Mitchell and Robert Rauschenberg.

Vincent is Study Director of the Aspen Institute's National Study of Artist-Endowed Foundations, a project of the institute's Program on Philanthropy and Social Innovation, which recently released a groundbreaking comprehensive report surveying this new field and discussing best practices. The study identified 300 artist-endowed foundations with \$2.5 billion in assets that conduct grantmaking and operate exhibition programs, study centers and artist residency centers. The study, which also explores the work of prominent national arts funders, including The Ford Foundation, can be read at www.aspeninstitute.org/psi/a-ef-report.

An op-ed piece that Vincent wrote for *The Chronicle of Philanthropy* about the growing influence of artist-endowed foundations, and drawing on the Aspen study, is reprinted on page 3.

Steven Solnick has been named president of Warren Wilson College and is scheduled to assume his role in July. Warren Wilson is a unique four-year liberal arts college in Asheville, NC, that has been cited by several national publications for its "triad" program, in which all students, in addition to their academic studies, must have an on-campus job and complete 100 hours of community service during their four years. Newsweek magazine ranked the service program as third best in the country, the Fiske guide listed the college among the 25 "best buys" in the country, its master of fine arts program was ranked number one by Poets & Writers magazine and the Sierra magazine *continued on page 7*

IT'S HERE: LAFF'S NEW WEBSITE

The Society's website, redesigned and reimagined, had its official unveiling April 9.

"Together," said **Shep Forman**, LAFF's president, "the new website and newsletter constitute our efforts to provide LAFF members news about and ideas generated by their colleagues."

In comments in his message to the membership found on page 2 of this issue, he added, "I hope you will enjoy it, contribute to it and help it fulfill its mission of facilitating professional and social contacts between you and other former Ford staff."

The new site was developed by a volunteer team headed by **Aaron Levine**, who described the objective as making the site more "robust and participatory", easy to navigate and more intriguing through the

variety of features that are available and increased access to other sites.

Others who helped develop the site are **Peter Ford**, the society's web developer who Forman acknowledged for his "extraordinary talent and good will"; **Susan Huyser**, LAFF's graphics designer who he said "used her excellent graphic skills to help design a terrific site"; **Thea Lurie**, who "continues to provide wise counsel on all matters of communication"; **Nellie Toma**, LAFF's secretary and treasurer; **Michael Seltzer**; and **John LaHoud**, managing editor.

"Developing the website," said Forman, "is an on-going task, and we welcome your inputs to make it ever-more-user-friendly and of value to our membership."

The site can be accessed at <http://www.laffsociety.org> ■

The screenshot shows the LAFF Society website homepage. At the top left is the LAFF logo. To its right is the text "LAFF" in large bold letters, followed by the tagline "THE LAFF SOCIETY Promoting Social and Professional Contacts Among Former Staff Members of the Ford Foundation". A search bar is located to the right of the tagline. Below the header is a navigation menu with links: HOME, ABOUT (Staff, Executive Committee, Advisory Board, Constitution), MEMBERSHIP (Application Form, Pay Dues), UPCOMING EVENTS, DIRECTORY (Member Links, Update My Profile), NEWSLETTER (President's Message, In Memoriam, Financial Report, Newsletter Archive), LAFF PARADE, CLIPPINGS, ADVANCED SEARCH, CONTACTS, LOG IN, LOG OUT.

The main content area is divided into four columns:

- SPOTLIGHT:** Features a profile of Richard Kapp: "A Legacy in Music". It includes a photo of Richard Kapp and a short biography: "By Willard J. Hertz. Richard Kapp, a Foundation program officer in the arts in the 1970s, died in 2006. But Dick was also an orchestral conductor during and after his Foundation days, and his music lives on through his many recordings." There is a "READ MORE" link.
- LAFF PARADE:** Features an article titled "LAFfers Speak Out" with the subtext "Excerpts from recent articles by LAFF members". It includes a quote: "Last week we participated in a teach-in at Occupy Wall Street, in which we linked the problems caused by the financial sector with a broader concern over human rights in the U.S." There is a "READ MORE" link.
- LAFF PARADE:** Features an article titled "News About Former Ford Foundation Staff" dated 3/29/2012. The text reads: "News about Christine J. Vincent, Steven Solnick, Suzanne Siskel, Sara Rios, Titi Liu, Cyrus E. Driver, and Barbara Klugman." There is a "READ MORE" link.
- CLIPPINGS:** Features an article titled "What if Israel bombs Iran?" dated 3/30/2012. The text reads: "Imagine that you wake up tomorrow morning and discover that during the night, Israeli planes had conducted a bombing raid on Iran. How would your world have changed?" There is a "READ MORE" link.

On the right side of the page, there is a "MEMBER FORUMS" section with links for "Affinity Groups (2)", "Events ()", "Volunteers ()", and "Classifieds ()". Below this is a "Save the Date!" section for "April 25, 2012" with the text: "The LAFF Society's Spring Outing at the Central Park Zoo". At the bottom right, there is a profile for "Dr. Steven E. Sanderson, the president and CEO of Wildlife Conservation Society and Ford Foundation program officer in Brazil in the 1980's, will be our host. He will share with us his insights on how the threats to the natural environment and human communities can best be addressed in today's world." There is a "READ MORE" link.

At the bottom of the page, there is a "NEWSLETTER" section with the text: "It's Here: LAFF's New Website" and "The Society's website, redesigned and reimagined, has".

Want to Help?

LAFF needs a volunteer to help its secretary/treasurer with periodic mailings, including group emails and hard-copy letters. All that's needed is a computer and printer, which would enable the volunteer to create email groups and print mailing labels. If you're interested, let Nellie Toma know at treasurer@laffsociety.org.

FINANCIAL REPORT 2011

Balance on 12/31/10 \$8,905.76

INCOME

Dues, donations, interest \$6,175.67

EXPENSES

Newsletters \$2,339.30

Secretarial services and supplies 426.64

PO Box, supplies and postage 202.09

Website expenses 1,020.00

National Program expenses 2,804.90

Google Checkout fees 51.66

Total expenses \$6,844.59

Income/expenses -668.92

BALANCE ON 12/31/11 \$8,236.84

The LAFF Society

c/o Nellie Toma

PO Box 701107

East Elmhurst, NY 11370

E-Mail: treasurer@laffsociety.org

www.laffsociety.org

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LAFF logo by Laura Toma

WE COULD USE A FEW EDITORS

The newsletter could use some help now that the new website is ready to go. We now have the ability to run longer articles and more of them, to add new features and to provide updates and details on member activities and chapter updates.

But we need people to help gather materials, write articles for us and edit what is submitted. We're also anticipating the day when we will need a person or two to take over editing the newsletter as a whole.

Working conditions are ideal—your own home and your own pace. And you get to work with some very nice people.

Let John LaHoud know when you're ready at jlahoud25@hotmail.com and he'll give you all the guidance and support you need and want.

IF YOU'RE IN NEW YORK...

The spring meeting of LAFF's New York chapter will be at the Central Park Zoo and, as always with chapter meetings, everyone is invited. It's set for **Wednesday afternoon, April 25, at 3:30.**

Steven E. Sanderson, a program officer in the Foundation's office in Rio de Janeiro from 1985 to 1987 and now president and CEO of the Wildlife Conservation Society, will help the members understand how the threats to the natural environment and human communities can best be addressed. Check the website for details.

FROM THE PRESIDENT'S DESK

I am really pleased to be able to announce the April launch of LAFF's new website. I hope you will enjoy it, contribute to it, and help it to fulfill its mission of facilitating professional and social contacts between you and other former Ford staff. Together, the new website and Newsletter constitute our efforts to provide LAFF members with news about and ideas generated by their colleagues. The website in particular hosts a set of new features including an open source page for members offering consulting services, and a closed-circuit classified ads section for housing swaps or rentals and other offerings of interest to LAFF members. In addition to news clippings about or by LAFFers, there are links to members' web pages and blogs, and—importantly—a page for volunteers to sign up for the myriad editorial and other tasks that need to be undertaken for the Newsletter and website to continue to serve you. Developing the website is an on-going task, and we welcome your inputs to make it ever-more user-friendly and of value to our membership.

I am grateful to **Aaron Levine** for shepherding this complex effort to completion, and to our volunteer web developer, **Peter Ford**, for his extraordinary talent and good will. **Susan Huyser** has used her excellent graphic skills to help design a terrific site, and **Thea Lurie** continues to provide wise counsel on all matters of communication. As managing editor, **John LaHoud**, with the help of his editor colleagues (**Dick Magat**, **Will Hertz**, **Bob Tolles** and, now, **Aaron Levine**), has helped draft an editorial policy governing content for both the newsletter and the website to help those of you who submit materials (we hope an ever increasing number!) to know what the editors are looking for. Read the article on the site titled "A Note About This Website".

I want to offer special thanks to **Michael Seltzer** and the members of the program committee for the excellent programs they have offered

throughout this year. The April 25th Spring Outing in the Central Park Zoo is going to be a very special event, with host Steve Sanderson reflecting on how threats to the natural environment and human communities can best be met. I will still be enjoying our Brazilian environs in April and unable to join you, but know you are in for a real treat and look forward to reading about the event and Steve's remarks in the Newsletter and on the website. I hope our regional chapters will be inspired to host local events for their members and will also share those with the rest of us on-line and in the Newsletter.

When I joined the Foundation in Rio 35 years ago, I was fortunate to have **Prescilla Kritz**, a long-standing Foundation staffer, assigned to me as my secretary/assistant/counselor/guru. Prescilla not only guided me through the administrative ways and means of the Ford Foundation, but also the Foundation's culture and all things Brazilian. More important, she has remained a dear friend in the 32 years since I left the Rio office. On March 10, Prescilla and I celebrated her 88th and my 74th birthdays with a small group of family and friends at 4 o'clock tea overlooking Copacabana Beach. We reminisced about our wonderful years at the Foundation and the extraordinary colleagues with whom we worked. Two things in particular stood out for me as I reminisced with this remarkable woman: first, the importance of those long-standing Ford Foundation staff, particularly those in secretarial and grant administration positions, who make the work of program officers and managers not just possible but successful; and second, the centrality of memory to our lives.

LAFF is a channel for our memories as well as for our current thoughts and activities. Please volunteer to help us make the Newsletter and new website as vivid and lively as they can be.

I wish you all a happy spring.

Shep

Artist-Endowed Foundations: A Growing Force in Philanthropy

This is a slightly edited version of an article that appeared in The Chronicle of Philanthropy. The full version is available on LAFF's website. Although it was published in January 2011, its subject continues to be an important element in non-profit giving.

*The author, **Christine J. Vincent**, a former Ford Foundation program officer and deputy director for Media, Arts and Culture, directed the Aspen Institute's National Study of Artist-Endowed Foundations and its resulting report, "The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations".*

When the Smithsonian Institution in November 2010 removed a video by the artist and AIDS activist David Wojnarowicz from a National Portrait Gallery exhibition, the swift acquiescence to conservative religious critics and politicians brought condemnation from many familiar quarters—artists, gay-rights groups and art advocates.

A less familiar source also demonstrated its anger about the museum's move—private foundations. The Andy Warhol Foundation for the Visual Arts and the Robert Mapplethorpe Foundation—donors to the exhibition—announced they would decline all future grants to Smithsonian museums unless the video was restored to the exhibition. Soon after, the (Alexander) Calder Foundation canceled plans to lend a sculpture for a future exhibition at the gallery.

This reaction is rather unusual from the often risk-averse foundation world, which tends to take a back seat when political controversies erupt. But the foundations that spoke up weren't just any foundations. They were established by artists.

In 1989, when the Corcoran Gallery of Art famously canceled an exhibition of Robert Mapplethorpe's photographs in response to conservative pressure, private foundations endowed by visual artists were modest in number. That's different now.

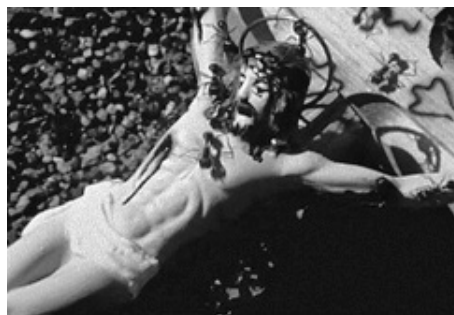
A new study conducted by the Aspen Institute's Program on Philanthropy and Social Innovation identified 300 artist-endowed foundations, more than half created in the last 15 years.

Whatever one's view of the Smithsonian's action, the episode shines a light on this little-known but fast-growing part of the philanthropic world.

Bearing names such as Avedon, Haring, Lichtenstein, Pollock-Krasner, Rauschenberg and Ritts, these organizations make grants to nonprofits and to artists and scholars. They steward art collections and archives. They operate exhibition programs and contribute artworks to museums. They manage artist residency centers and conduct art education and cultural programs.

Some focus solely on the arts while others also make grants to organizations that focus on social issues, including HIV/AIDS, animal welfare, environmental conservation and mental health.

The Aspen study found that the 127 largest artist-endowed foundations together



A still from the offending video by the artist and AIDS activist David Wojnarowicz.

reported \$2.7 billion in assets in 2008, including more than \$1 billion in art and intellectual property. That aggregate figure compares with the assets of longstanding arts or education grant makers, such as the Rockefeller Foundation (\$3 billion) and the Carnegie Corporation of New York (\$2.4 billion). The top 30 artist-endowed foundations, in terms of total grants paid, disbursed \$52.5 million in 2008—aggregate giving comparable to the 2008 arts giving of the prestigious John S. and James L. Knight Foundation (\$55.3 million) or the veteran Ford Foundation (\$54.1 million).

And even though the weak economy and estate-tax changes might discourage other types of donors in coming years, artists are likely to keep going.

Among foundations of deceased artists, more than 60 percent of those holding at least \$1 million in assets are tied to artists who were not survived by children. Anni and Josef Albers, Adolph Gottlieb, Keith Haring, Robert Mapplethorpe, Joan Mitchell, Barnett Newman, Jackson Pollack and Lee Krasner, Herb Ritts and Andy Warhol are examples. Clearly, minimizing estate taxes on bequests to sons or daughters was not a motivation in creating these foundations.

And more artists of similar stature and family circumstance will continue to create private foundations as a charitable means to steward their life's creative works after their deaths. Already many artists have created such foundations during their lifetimes, including Helen Frankenthaler, Jasper Johns, Ellsworth Kelly, LeRoy Neiman and Maurice Sendak.

In the case of the Smithsonian controversy, the Warhol and Mapplethorpe foundations have taken a more public stance, but other artist-endowed donors to the National Portrait Gallery exhibition, including the Andrew and Betsy Wyeth Foundation for American Art, John Burton Harter Charitable Trust and Jerome Robbins Foundation (financed with the choreographer's intellectual property) have not.

Nonetheless, as the Calder Foundation's canceled art loan indicates, one should look beyond grants to grasp the full potential influence of this new breed. Artist-endowed foundations lent or gave copyright permissions for almost three dozen works featured in the National Portrait Gallery's exhibition or catalog, including those by Felix Gonzalez-Torres, Keith Haring, Robert Rauschenberg and Larry Rivers, as well as Robert Mapplethorpe and Andy Warhol. That's a substantial chunk of the featured works.

All of this suggests that while most still fly below the radar, artist-endowed foundations merit attention. Their increasing numbers combined with distinctive assets and direct engagement in the arts set them apart from the majority of private foundations in the United States. Big national foundations pursue more-abstract agendas, leaving an important role for grantmakers with closer ties to artists and the creation of art. ■

Richard Kapp: A Legacy in Music

by Will Hertz

Richard Kapp, a Foundation program officer in the arts in the 1970s, died in 2006. But Dick was also an orchestral conductor during and after his Foundation days, and his music lives on through his many recordings.

The statistics of Dick's continuing impact in the recording industry are staggering. ArkivMusic, the country's largest retailer of classical records, lists as still available 82 of his recordings, involving the music of 16 composers and issued on 9 labels. Amazon, another big recording seller, reports on its website 203 recordings involving Dick as a conductor or performer.

Arkiv and Amadeus sell Kapp's recordings in the United States and Europe. Presto Classical, a major dealer in London, also includes 10 of Kapp's recordings on its classical list.

The nine labels at Arkiv include ESS.A.Y. Recordings, the company that Dick and his wife, Barbara, founded to issue recordings made by Dick and his orchestra, the Philharmonia Virtuosi of New York. According to Barbara, still its president, the company no longer issues new recordings but stocks existing recordings and responds to requests from dealers and customers in the United States and Europe.

The reputation Dick had in the music world is captured in the Richard Kapp page on Arkiv's website:

"Richard Kapp was one of the more unique conductors of his age, viewing music as enjoyment and not as an angst-laden endeavor. He thus chose to focus on less serious, less cerebral compositions and became an iconic figure in that brighter world of classical music. Kapp had long been identified with the chamber group he founded. With them he recorded a series of popular recordings dubbed by the Columbia Masterworks as greatest-hit albums. The first, made in 1977, was one of the best-selling recordings of its time, *Greatest Hits of 1720*."

Eric Feidner, Arkiv's president, who met Kapp when he was in college, adds, "Dick had a unique ability to connect with an audience and a wonderful way of taking the daunting and, for many, overwhelming world of classical music and providing a path to discovery and enjoyment. His *Greatest Hits of 1720* could be considered the record that launched a thousand greatest hits of classical music recordings.

"I first met him as a college student when I heard him conduct his 'Mom and Pop' orchestra, as he called the Philharmonia Virtuosi. I didn't meet him again until much later in life, after we had started ArkivMusic and he reached out to us. He was still tirelessly promoting his orchestra and his record label and had so many ideas for new



Cabin and Roast Beef of Old England. These CDs are still available from Arkiv, Amadeus and ESS.A.Y.

Dick was something of a Renaissance man. Born in Chicago in 1936, he was a child piano prodigy but studied German political history at Johns Hopkins University. He was awarded

a Fulbright fellowship to study conducting, composing and piano in Germany and began his musical career as a vocal coach in Switzerland. When he returned to the United States he served as music director at the Opera Theater of the Manhattan School of Music while earning a law degree from New York University in 1966.

In 1968, while a staff member at the Foundation, he founded the Philharmonia

Dick had a wonderful way of taking the daunting and, for many, overwhelming world of classical music and providing a path to discovery and enjoyment.

recordings and new concepts for performances. Free tickets for kids to a classical concert, for example, a marvelous incentive for parents to introduce classical music to a younger generation.

"We worked together to promote a series of inspired compilations, like *Good Movie*

Music, Making Overtures, French Dressing and the like, but then he sadly passed away too soon. He was an inspiring man."

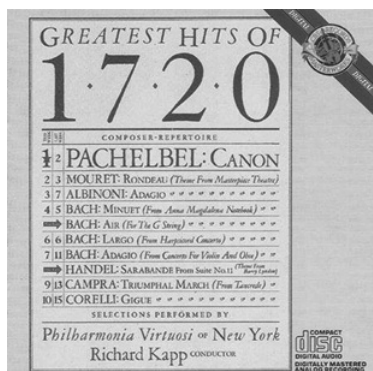
One of Dick's most successful ventures, according to Barbara, was a series of recordings inspired by the 20 novels of Patrick O'Brien set in the Napoleonic wars. Following O'Brien's research

Virtuosi and was its musical director for the rest of his life. After he left Ford he devoted his career full-time to the orchestra, making it one of the country's most recorded musical groups. It performed frequently on American college campuses and toured throughout the United States, Europe and Asia.

The orchestra became a fixture in the New York area musical scene, playing at Carnegie Hall, Lincoln Center, Town Hall and the Performing Arts Center at the State University of New York Purchase College. In 1991 it was made the resident orchestra of the Metropolitan Museum of Art.

The orchestra's *Greatest Hits of 1720* and successor albums and CDs for CBS Masterworks/SONY Classical rank among the best-selling classical recordings ever made. The orchestra made 20 recordings for ESS.A.Y. Records, including Antonio Vivaldi's *Four Seasons* and Johann Sebastian Bach's *Brandenburg Concertos*. ■

Will Hertz is an editor of the newsletter.



footsteps, Dick excavated the songs and chanted that the sailors and their officers sang and issued them on two best-selling CDs, *Musical Evenings in The Captain's*

Two Religions, One Family

This is an edited version of an article whose complete version is on LAFF's website.

by **Sheila Gordon**

A recent study by the Pew Foundation reports that 15 percent of new marriages in the United States are inter-racial. And gay marriage is breaking legal barriers daily.

These trends signify that many people who were previously marginalized now are being accepted into mainstream society and are able to take advantage of strong social support systems. In turn, their extended families and neighbors are enriched and enlightened by the diversity that these relationships represent.

When I left the Foundation a dozen years ago, I began working full time on another trend affecting families: inter-religious marriages. In the United States, boundaries between religions are opening not just through formal interfaith dialogue but at the breakfast table, in the very organic nature of family life. Such marriages are breaking barriers in this country not unlike race and gender. Today, 40 percent of marriages are interfaith.

Religious affiliation can provide families solid social capital. In *Amazing Grace*, Robert Putnam details the enhanced social engagement of affiliated families, which makes them “better neighbors” in settings where they donate and volunteer much more than unaffiliated adults.

The very trends that contribute to inter-religious marriage, however, tend to lead couples *away from* affiliation with traditional religious communities. This is particularly true for the growing number of interfaith couples who emphasize mutual fairness and respect in their relationship and want to find a way to “do both” religions. That liberal impulse runs counter to the stance of most religious institutions, which argue that “doing both” can rupture the family, distort the essence of the religion and harm and confuse the children.

So the new interfaith family is left at sea. “Doing both” on one’s own is very difficult. Few couples have the knowledge, resources or time to be successful in imparting two traditions to their children—or even to understanding one another. And even for those who succeed, doing this in the absence

of a community that provides the affirmation of others is at best daunting and can leave the children feeling isolated.

Interfaith Community, which I founded, has moved into the breach, designing and providing carefully built programs and delivery vehicles for addressing these issues. Focusing on the family unit, we began our work with Jewish/Christian families. Over time, modest engagements with other religious combinations—Muslim/Christian, Jewish/Hindu—have convinced us that the model is replicable.

At the heart of our model is a pioneering and comprehensive K-8 curriculum about Judaism and Christianity, developed and taught by teams of Jewish and Christian educators from Union Theological Seminary, Jewish Theological Seminary and other

leading institutions. In addition, holiday celebrations, counseling and adult education are offered through vibrant communities in a growing network of locations in the Northeast, including metropolitan New York City, Connecticut and Boston.

Meaning in Ordinary Lives

On a Sunday when they might otherwise be sleeping in or watching the morning news programs, a diverse group of parents in a suburban county of New York City gather while their children are in interfaith classes. The parents are motivated to have their children know something of their religious heritage and acquire tools to address their own spiritual needs. They are inspired by the idea that they can pass on to their children a sense of values or love of ritual. And they are reinforced by having a community of others who share this interest.

On a typical Sunday they may re-visit Biblical text with new insights, participate in a structured exercise about what they hope their children will gain from learning about their two religious traditions or plan together for a community-service outing. As they enrich the learning environment of their children, they themselves become more engaged in the pursuit of meaning. They come to appreciate—as adults—the lasting

virtues of their religious traditions.

At the same time, their children are willingly—even enthusiastically, I am often told—in class. Under the expert team tutelage of professional Jewish and Christian educators, they learn in a non-doctrinaire way about both religions and begin to explore their religious identity.

When class is over the children, their parents and their teachers may join in a circle for a moment of quiet reflection, perhaps focused on a shared concern for a member of the community who is very ill.

Beyond Individual Families

As families become more religiously diverse, interfaith communities provide a locus for understanding, a lever for change and a

Interfaith Community designs and provides carefully built programs and delivery vehicles for addressing an interfaith family’s issues.

building block of stability. Marriages once at risk for rupture over religious difference have thrived as partners have found encouragement to deepen connections to their own traditions. And children once isolated by ill-defined identity have grown into proud advocates for interfaith understanding.

Ten years ago IFC struggled to find well-trained teachers who would risk teaching outside their denominations. Today a growing stream of young educators whose work with us connects them to the needs and circumstances of the new interfaith family—are becoming ordained and moving on to lead congregations around the country.

And the children not only are building their own capacity to think critically about religion and spiritual needs but also are becoming a growing cadre of ambassadors for genuine interfaith understanding. ■

Sheila Gordon worked initially at the Foundation with McGeorge Bundy’s school decentralization project and more recently in program recruitment in Human Resources. She encourages members to visit www.interfaithcommunity.org, or to contact her at sheilagordon@interfaithcommunity.org or by mail at Interfaith Community, Inc., 475 Riverside Drive, Suite 1945, New York, NY 10115.

Foundation History: Ford's IPO Foreshadowed Facebook's

by Richard Magat

Like Facebook's recent public stock offering, more than a half-century earlier, in 1956, the Ford Motor Company floated the single largest IPO until then in Wall Street history. The scale was breathtaking -- \$643 million (\$5.5 billion in 2011 dollars), modest compared to the implied \$75 billion to \$100 billion Facebook valuation but resounding nonetheless.

Though originating in disparate industries, the sales offer parallels. Each of the founders exhibited eccentricities. Each pioneer's products drew millions of eager customers. The heads of both companies sought to maintain control: Henry Ford squeezed out his early business partners and Mark Zuckerberg's grip has prevailed against all rivals. The Ford family perpetuated control by retaining 10 percent of the voting shares. The rest went to the Ford Foundation, which had been established in 1936 so the Ford family could enjoy exemption from the New Deal's sharply increased tax on estates.

But there is one major difference: Although Facebook's fortunes have spiraled steadily, after a half-century of prestigious growth the Ford Motor Company was hemorrhaging in the 1940s. Despite a reputation as a playboy, Henry Ford II, grandson of the first Henry, presided over reorganization. Notwithstanding his grandfather's notorious anti-Semitism, he enlisted Sidney Weinberg, an eminent Wall Street operative, as the architect of the IPO.

Announcement of the public sale stirred such a frenzy of interest that Henry Ford II warned against "some people indulging in wishful thinking about their chances for fast and fabulous financial gains." He counseled against "a naïve belief in industrial miracles. We are businessmen, and not miracle men."

Although the next chapter of the Facebook story—the disposition of the fortune from the sale—has yet to be written, the aftermath of the Ford Motor Company IPO was dramatic. Already under pressure to spend its income from an endowment larger than the Rockefeller and Carnegie foundations, Harvard and Yale, the Ford Foundation granted a half-billion dollars

from the IPO to more than 600 private four-year colleges and universities; 3,500 voluntary, nonprofit hospitals, and 44 private medical schools.

Will Mark Zuckerberg embrace philanthropy on the billion-dollar scale? A precedent of sorts is another Silicon Valley giant, Microsoft's Bill and Melinda Gates Foundation, whose assets are \$36.7 billion,

which overshadows the Ford Foundation's \$13.8 billion.

Richard Magat was communications director of the Ford Foundation and president of the Edward W. Hazen Foundation. He is the author of "Unlikely Partners: Philanthropic Foundations and the Labor Movement" (Cornell University Press). ■

POVERTY IN AMERICA

Michael Seltzer spoke recently with David R. Jones, president of Community Service Society of New York, about poverty in America and what "the growing ranks of low-income New Yorkers can do to escape their predicament". The background to their discussion was reports noting that the number of Americans living in poverty has reached an historic high of 46.2 million, and that the number of neighborhoods in which at least 40 per cent of the population lives in "extreme poverty" soared by a third between 2000 and 2009. This increase, according to a Brookings Institution report, has wiped out all the economic gains of the 1990s.

What follows are excerpts of Jones's remarks from their talk. The full transcript of the conversation is available on the web site of *PhilanTopic*, a blog of opinion and commentary from *Philanthropy News Digest*. Seltzer is a regular contributor to the site.

"Those statistics are terrifying on a number of levels," Jones said. "The poverty level is the same in Manhattan as in rural Mississippi....A family of three can buy a lot more goods and services in Mississippi on \$17,500 a year than can a family living in Manhattan...."

His organization, he said, was created more than a century and a half ago because its founders "perceived poverty in urban areas as a potential danger to civic order.... in a multi-ethnic city like New York, keeping the civic fabric in good repair is vital. For those reasons and others, we have always taken a three-pronged approach to

our work: research, service and public relations....Our intent is to shape public policies and encourage affordable interventions that promote better lives for all New Yorkers....

"For many people, making the transition into the world of work is neither simple nor easy....They need help in securing an actual job that pays a living wage. Once they are working, they typically require additional support such as day care and benefits like paid sick leave. And as they establish themselves in the workplace, they need opportunities to climb a career ladder within a trade. We also believe that low-wage workers need the collective bargaining power of a union to ensure that they receive adequate health care, access to reliable credit and other benefits that the rest of us take for granted....

"Each year, after having failed them in elementary and junior high school, we fail to graduate hundreds of thousands of young people from high school....In New York City alone, over eight hundred thousand working-age adults lack a high school diploma. That's why we are now focusing on helping young people secure their GED....

"In New York, and across the country, we are falling way behind in terms of our economic competitiveness. We are at risk of turning into a second-rate power within a generation. It is a huge cost to our economy when we fail to provide a top-notch education to all Americans. That's the case that advocates for the poor across the country should be making to their elected officials." ■

The LAFFing Parade

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ranked the school number four on its list of “coolest schools”.

Solnick was teaching political science at Columbia University with an emphasis on Russian politics when he was named the Foundation’s Moscow representative in 2001. He has been its representative in New Delhi since 2008.

Suzanne Siskel is the new executive vice president and chief operating officer of The Asia Foundation where she will oversee the foundation’s daily operations and work closely with its president, **David Arnold**, on strategy and policy issues. She had worked at Ford for the past twenty years in a variety of positions in New York and abroad, primarily in Southeast Asia. She was the Foundation’s representative in Indonesia and the Philippines from 1990 to 2005. Moving to the

New York headquarters, she became the director of Social Justice Philanthropy, acting director of the newly formed Gender Rights and Equality unit and director of Community and Resource Development. She studied anthropology, earning a bachelor’s degree from Harvard University and a master’s degree from Johns Hopkins University.

Sara Rios is scheduled to become the new president of the Ruth Mott Foundation in April. Rios has been a program officer and director of Ford’s Human Rights, Equality and Justice Unit and before that was legal director of the Puerto Rico Legal Defense and Education Fund. She has a Juris Doctor degree from the University of Toledo College of Law. Ruth Mott is a family foundation in Flint, Mich., with a mission to “advocate, stimulate and support community vitality” through programs in the arts, beautification and health promotion.

Titi Liu has joined the Levin Center for

Public Service and Public Interest Law at the Stanford Law School of Stanford University as the first director of International Public Interest Initiatives. Her role will be to “spearhead new research and programs to leverage the resources of the law school to support practicing public interest attorneys in transitional societies, coordinate across centers and other schools at Stanford around international initiatives and joint projects”, and advise students and alumni seeking careers in international public interest fields.

Liu had worked as the law and rights program officer in the Foundation’s Beijing office, where she helped develop international organizations, multilateral and bilateral agencies, and non-governmental organizations working in human rights and the rule of law.

Cyrus E. Driver, who had worked at Ford since 1998, has been named vice president for strategy and planning at the Hartford Foundation for Public Giving. Driver began at Ford as an education program officer, became deputy director of the Educational Opportunity and Scholarship program and, in 2010, became director of Program Learning and Innovation.

Barbara Klugman, a program officer and then senior program officer for sexuality and reproductive health and rights at Ford from March 2003 to September 2009, has been named to the board of directors of Urgent Action Fund—Africa. The fund, with offices in Nairobi, Kenya, is a human rights and feminist organization that “invests in the transformation of the world in which women live, enabling them to have full and equal enjoyment of their human rights.” It is a regional division of the Urgent Action Fund for Women’s Human Rights, whose main office is in San Francisco.

Klugman lives in Johannesburg, South Africa, and is an associate professor at the University of Witwatersrand School of Public Health. She continues to work for several international agencies on issues of sexual and reproductive health and rights (SRHR). During the last two years she coordinated two research and national consultation processes, the first of which resulted in the development of an SRHR policy framework for the South African Department of Health. The second led to the establishment of a new non-governmental organization in South Africa designed to increase the number of public opinion leaders, decision makers and service providers who promote sexual and reproductive health and rights as specified in the South African constitution. ■

In Memoriam

Thomas H. Lenagh, 93, who had worked at the Foundation from 1960 to 1978, died in December. He began as an investment analyst and became treasurer in 1964 and was the chief investment officer and portfolio manager of the Foundation’s endowment. During his last year at Ford he was a financial advisor in the office of the vice president.

Mr. Lenagh, a graduate of Williams College and the Columbia University School of Law, was a chartered financial analyst and past president of the Financial Analysts Federation and the New York Society of Security Analysts. He was also a retired captain in the United States Navy Reserve.

After leaving Ford he served on many financial boards and held several positions, including chief executive officer and chairman of Greiner Engineering, consultant to the CML Group and financial vice president of the Aspen Institute.

Word was received of the death of **Reuben Frodin** in July 2010 in Hanover, New Hampshire. He was 98. Mr. Frodin first worked at the Foundation as a program specialist in Nigeria from 1962 until 1964. Three years later he was re-hired as a program advisor for education and research and, a year later, transferred to the Asia and Pacific program. He also worked in the Latin America and Caribbean office before moving to the Asia program in 1971, where

he remained until he retired in 1978.

Mr. Frodin received a doctorate and a law degree from the University of Chicago and worked at the university with Robert Hutchins from 1941 to 1951. Over the years he wrote and edited a great many papers and several books, primarily on education and West Africa. While at the Foundation he wrote many papers on education and the social sciences in Africa, Asia and Latin America.

He had also been dean of the College of Liberal Arts and Sciences at the City University of New York (CUNY).

Rhona Rapoport, who had been a consultant to the Foundation for more than twenty years on work and family issues, died in London last November at the age of 84. She and her husband, Robert, had done pioneering research on how dual-career couples managed to combine work with family, friendship, leisure and community activities. In the 1990s she was the leader of a Foundation initiative on issues of equity, leading to altered thinking on how paid work and family work got done by men and women so as to avoid work-life conflicts. An obituary in *The Guardian* declared that the Rapoports “lived their ideals, agreeing early on in their marriage that neither would take on full-time work so that they could maintain the quality of personal life they wanted for themselves and their children.”

The Missing Tryptich

by Richard Magat

A half century or so ago, Henry Ford II was a member of the board of the Ford Foundation. He was also married to Maria Cristina Vettore, the second of his three wives. Cristina, an Italian-born socialite, persuaded the Foundation to pay an Italian artist to execute a painting of Henry Ford, his son Edsel and his grandson, Henry II.

Ms. Ford wished the painting, a triptych based on photographs of the three Fords and depicting them floating through a sky of white clouds and heavenly blue, to hang in the Foundation lobby. The president of the Foundation at the time, **McGeorge Bundy**, demurred. Instead he consulted Kevin Roche, the architect of the then new building, who replied that he had designed a place for the family portrait outside the board room. But the Foundation lost interest after Mr. Ford and his wife divorced, and the work was crated and placed in the Foundation garage. Bundy decided to leave the decision about where to place the painting to Edsel Ford's widow.

So on an appointed day a chauffeur-driven limousine entered the Foundation garage. Mrs. Edsel Ford got out, looked at the picture, declared "I am not interested" and left, never to be heard from again.

The painting is no longer there, according to Foundation officials, but they cannot say where, in fact, it is. The mystery of its whereabouts began when **Willard Hertz**, who as secretary of the Foundation when the triptych was commissioned administered a pool of funds set aside for projects in the Fords' home state of Michigan, offered the triptych to the Henry Ford Museum in Dearborn. Its director, however, was unimpressed with the work's artistic merit and said, with a chuckle, he would accept it only if it came with a \$500,000 grant.

As it turned out, the museum was aware of another Ford family triptych (above)—painted by the famed Norman Rockwell in 1953, long before the Italian work, to com-

memorate the fiftieth anniversary of the Ford Motor Company. But the museum does not own it and has no knowledge of its whereabouts. Ditto the Rockwell Museum in Stockbridge, Massachusetts.

One sleuth suggested that the Italian triptych might be hanging in the Henry Ford

Hospital in Detroit, to which the Foundation had given \$100 million around that time. But it is not there either. Nor is it in the headquarters of the Ford Motor Company in Dearborn.

The triptych may be lost somewhere, but a major artistic legacy of Edsel Ford and his wife remains in view. That is a four-walled mural by the renowned Mexican

artist Diego Rivera in the Detroit Institute of Arts. Because of its left-wing content the mural drew loud protests and demands for its removal. But Edsel Ford, a serious patron of the arts and president of the Institute, defended the work, and there it remains today. ■



The LAFF Society
c/o Nellie Toma
PO Box 701107
East Elmhurst, NY 11370